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The Visualization of Wayang Kulit Purwa by Bambang Suwarno

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ABSTRAK

Visualisasi Wayang Kulit Purwa Karya Bambang Suwarno. Artikel ini membahas tentang visualisasi wayang kulit purwa karya Bambang Suwarno, seorang dalang, guru dalang, dan pengembang *pakeliran padat*. Tujuan penelitian ini adalah mengetahui visualisasi wayang kulit karya Bambang Suwarno. Metode yang digunakan adalah bentuk deskriptif kualitatif. Teknik pengumpulan data yang digunakan peneliti dalam penelitian ini adalah teknik observasi, wawancara dan dokumentasi. Hasil kreativitas berkarya ditunjukkan dalam berbagai karya wayang dari kondisi yang ambang, ricuh, dan mencoba sesuatu yang belum ada dari berbagai jenis tokoh wayang. Pengakuan berbagai tanggapan dalang tentang karya kreasi ini menunjukkan kreativitas berkarya yang memiliki konsep, dan mendukung pentas *pakeliran*. Selain itu, diharapkan wayang semakin indah dilihat, menjadi penghubung antar tokoh dalam *lakon*, memenuhi *sanggit pakeliran*, menambah perbendaharaan tokoh wayang, dan memperkuat pengakuan wayang di mata dunia.

Kata kunci: wayang kulit purwa; Bambang Suwarno

ABSTRACT

This article discusses the visualization of wayang kulit purwa by Bambang Suwarno, a puppet master (dalang), a puppet master's teacher, and a developer of a short shadow puppet performance. The objective of the research is to find out the visualization of wayang kulit by Bambang Suwarno. The method employed was descriptive qualitative one. Techniques of data collection were observation, interview, and documentation. The result of working creativity could be seen in many wayang works from the threshold, chaotic condition to trying something new that has never existed yet in a variety of wayang characters. Recognition of various mastermind's responses to the work of Bambang Suwarno indicted the creativity of work that has a concept, and supports the performance stage. In addition, it is hoped that wayang will be more attractive to watch, become a liaison between characters in the play, fulfill the *sanggit pakeliran*, increase the treasury of puppet characters, and strengthen the puppet recognition in the world.

Keywords: wayang kulit purwa; Bambang Suwarno

Introduction

One of the masterpieces of cultural heritage that must be preserved from generation to generation is Wayang Kulit. The term *wayang* in Malayan was called "Bayang-bayang" (shadow). *Wayang* in Javanese means "shadow" (Mulyono, 1978: 11).

Shadow puppet is a popular art product which develops in Java, not only in Central Java, but also in other regions such as Yogyakarta, West Java, East Java, even in Bali. Shadow puppets especially grow as a cultural product from the cultural center of the palace, so it can be said that the art of shadow puppets performance is a product of the court culture. The existence of puppets from old times

to the present Indonesia has a connection on the historical development of power in Java (Masroer, 2015: 42).

Handoko in Dyah Pandanwangi et al (2018: 2) explained that *wayang* is the identity of the Javanese community, its performance featuring figures who have their own characters. Therefore, *wayang* is also a reflection of one's soul. Wayang has been established as the Masterpiece of the Oral and Heritage of Humanity by the United Nations through UNESCO on November 7, 2003, because this shadow puppets performance is considered to have high values for human civilization. The opinion that stated shadow puppets as a Masterpiece of Oral and Intangible Heritage of Humanity was based on six conditions, they are (i) Extraordinary value as a masterpiece of human creation. (ii) Established firmly in the cultural traditions or cultural history of the community concerned. (iii) Acting as a means of expressing the identity of the nation or ethnic group concerned, which serves as a source of inspiration for cultural exchange, as a means of bringing people closer to one another, and their present social role in the community concerned. (iv) The use in the application of the skills and technical properties exhibited. (v) Its role as a living cultural tradition. (vi) The risk of extinction due to the lack of means to preserve and protect it (Wibisono in Nurgiyantoro, 2011: 20-21).

Bambang Suwarno is one of the puppet master who played a role in developing *pakeliran padat*. Bram Setiadi and Amin Pujiyanto (2011) added that Bambang Suwarno also played a role in the development of new shadow puppet figures, which still had the basis of classical puppets that had existed. With the addition of elements such as *tatahan* and *sunngingan*, the new figures are expected to be the shadow puppets creation that can be unified with existing puppets, with the aim of adding to the treasury and bridging classical puppets with puppet creations. Some classical shadow puppets that experienced the development of the work from Bambang Suwarno works includes some of the *gunungan*, namely *Pawukon*, *Purwaning Dumadi*, *Sewu Manis*, *Hakekat*, *Lingkungan Hidup*, *Klowong*, *Jagad Raya Gumelar*, and *Gunungan Samodra Mantana* (p. 18).

Pandam Guritno said that shadow puppets has long been developing in Indonesia, at least since the 10th century, and was called *ringgit*. At the time it was not yet known as a *wayang kulit purwa* performance with *walulang* (animal skin type) that *inukir* (carved or inlaid) as the material (Sunarto, 2006: 40). Bambang Suwarno, in his book collection of *Kajian Estetik Wayang Kulit* (1996: 3) adds that Javanese have inherited a form of aesthetic observation towards shadow puppets for a long time. The ideas of the embodiment of each shadow puppet character was obtained from the description of puppet masters' sense and the anatomical shapes of puppet characters that we have seen. Haryanto in the book *Pratiwimba Adiluhung: History and Development of Puppets* (1988: 48) mentions that *wayang purwa* is a performance that shows a story that originates from Mahabharata or Ramayana books. In Javanese society, the term *purwa* can be interpreted as primordial or ancient. According to this understanding, *wayang purwa* is defined as a shadow puppet (*wayang*) that presents ancient stories or *purwa*.

The forms of art that were originally proportionately realistic as found in the temples are distilled into abstract imaginative forms, in the sense that they remain proportional, but not human. *Wali* meticulously developed the Islamic art world of shadow puppet, but remained in harmony with the development of society at that time (Solichin in Heru Sudjarwo et.al, 2010: 52). The proportion of *wayang kulit purwa* in general possessed the ratio of 1:4 or 1:3 between head and body, therefore, the head looks bigger. Hands on the puppets starting from the shoulders and down almost touching the soles of the feet, it becomes very long when compared to human proportions, and both legs appear longer when associated with the head and body (Haryanto, 1991: 32).

Periodizing further developments with the inclusion of Hindu-Buddhist religion, the shadow puppets function as a tool to describe ancestors. It should also be noted that, although Hindu-Buddhist religion has entered, respect for the ancestral spirits rituals continues in order not to cause a curse or "*kuwalat*". From this ritual, the

Javanese then create *wayang*, where the ancestors were described as figures of the shadow puppets.

Based on Javanese books such as *Centhini* and *Sastramirudha*, it was explained that *wayang purwa* existed in the days of Prabu Jayabaya in Mamenang (939 AD) drawn on palm leaves. Puppets in those days were still closely related to religious functions to worship or commemorate their deceased ancestors (Soetarno, et. al. 2007: 9). With the advent of Islam, the history of shadow puppets art in Indonesia underwent a process of development with all the provisions of the Indonesian-Islamic fine arts tradition. During this period, *wayang* forms were born which reflected a mature conception in accordance with Indonesian artistic, visual and spiritual traditions (Haryanto, 1991: 25).

Apart from its performance, *wayang kulit* can be seen in terms of the beauty of the *wayang* form. The basic medium of "appearance", in addition to other basic media such as motion, sound, and language are used in the world of shadow puppets. All of the media support each other to increase the quality of the performance. In the world of *wayang*, "*wanda*" as one of the elements of the visual medium, plays an important role in strengthening the sense of a character. The sense of stability is supported by voices, *sanggit*, *sabet*, *sulukan*, and so forth. The use of *wanda* depends on the atmosphere that the shadow puppet plays to add to the atmosphere of the staging scene. Of course the use of *wanda* is based on the conventional habits of the puppet master of earlier times. However, today with a limited number of specific puppet the puppet master owned and few references about *wanda*, the puppet masters rarely concerned with *wanda* anymore (Sutarno et. al, 1978/1979: 1). Furthermore, Purwadi (2007: v) revealed the puppetry art of *wayang purwa* includes several kinds of aesthetic elements in it, including dance, fine arts, sound arts, music, drama, and literary arts. Each of these elements is combined into one, forming an amazing beauty, and is expected to make the value of *Edi Peni* and *Adi Luhung*.

Wanda can be interpreted as a visible manifestation of the mood or depictions of the face of the puppet character (Java: *Pasemon*)

(Sudarso Sp in Heru Sudjarwo et. al, 2010: 22). *Wanda* position is located in the highest aesthetic region in appreciating *wayang* (Heru Sudjarwo et. al, 2010: 21). The use of the embodiment of characters in *wayang*, including *wanda*, further add to the atmosphere of the shadow puppet performance (Haryanto, 1991: 270).

Artworks are born because there are artists who create those works called representations. Representation is an attempt to reveal the truth or reality of the universe as found by artists. The creation of works of art is a serious work, which requires careful thought and hard work, data observations, and sharp intuition in seeing the truth (Sumardjo, 2000: 79). It is explained further that the creativity of the artist in the work reveals a threshold condition, that condition between existing and not existing. Therefore, a creative person is always in a chaotic, critical condition, searching, trying to find something that has never existed from the existing order. Therefore, the creativity is required in terms of creative courage (p 80). Creative courage requires the discovery of new forms, new symbols, and new patterns (May, 2004: 12).

Susanto (2011: 229) stated that creativity is a process of making something new, with a new perspective. Djelantik stated that the formation of creativity involves something that its "art" has never been realized before. The "art" contains meaning. Therefore, self-creation is making something that did not yet exist into existence, not only a new form, but a renewal of the aesthetic concept, or a very new discovery (Suseno, 2014: 117). Creativity requires to create new combinations both in ideas, forms, and new production and departs from existing traditions (Evans, 1991: 1).

Referring to the explanation above, the purpose of this study is to know the visualization of the creation of *wayang kulit purwa* by Bambang Suwarno located at Sungai Musi number 34 Sangkrah, Pasar Kliwon, Surakarta, as the main data source. Based on the problem studied, this study uses a descriptive qualitative form. Moleong (2013: 6) explains that qualitative research is intended to understand the phenomena experienced by research subjects by means of descriptions in the form of words and language.

Qualitative research uses qualitative methods, namely observations, interviews, or document review. Data collection techniques used by researchers in this study were observation, interviews and documentation. Observation was used to show the manifestation of Bambang Suwano's *wayang purwa* creation. Observation included using participatory observation techniques. Interviews were carried out to find out a complete information from speakers involved in it, which included Bambang Suwano's work as well as forms of the puppets created by Bambang Suwano. The interviews were conducted to several speakers including Bambang Suwano as the main interviewee, and supported by some interviewees such as Manteb Soedharsono, Purbo Asmoro, Blacius Subono, Narimo, Suluh Juni Arsah, and Rudy Wiratama. Documentation aims to support observation and interviews in addition to documenting the search for Bambang Suwano's works.

The research strategy used was snowball sampling techniques or referral chains, demanding that the first interviewees met by researchers be the key to using their social networks to refer researchers to other people who have the potential to participate or contribute and learn or provide information to researchers (Bungin, 2007: 108). According to Sutopo (2002: 57) the process of snowball sampling work was likened to a snowball that begins with very small ball, rolling farther on the slopes of snow and becoming increasingly dense and large. This is done because the number of data sources has not been able to provide data satisfactorily, therefore, searching for other data sources as a complement in research was required. Complementary to various informants aimed at finding answers thoroughly from various points of view.

Bambang Suwano's Work

The existing, creative, and innovative forms are needed by artists to show one's identity, especially in creating. The creativity of artist in their work expresses a threshold condition, namely the condition of existing and not existing. In relation to art, artists work in accordance with their freedom,

of course, to search, explore, and try something new that has never existed before. Bambang Suwano's form of creativity is aimed at making works to support performances. Bambang Suwano is strong with elements of tradition in his works, but remains critical, and gives rise to new values. The same thing was expressed by Sumardjo (2000: 90), a traditional artist who is critical in trying to find new values in traditional works of art. This is what is called by masterpiece.

The disclosure theories by Benedetto Croce mention the theory of creation is the disclosure of impressions. The process of expressing impressions takes place entirely in the mind of the artist, while the work of art produced is only a kind of memorandum, copy, or reproduction of whatever is experienced by the artist (Gie, 2004: 33). Art communication theory, art works as an intermediary between artists and recipients of art. This trilogy is related to one another.

One of the goals of the creation of *wayang kulit purwa* variants is to fulfill the demands of the scenes in the play. The goal is considered very important because it helps the puppet masters in playing the position, how to convey the messages in the form of figure and performance to the community, thereby it creates its value of *mungguh* (appropriate) in its *pakeliran* (vocal and instrumental set).

Manteb Soedharsono as the shadow puppet performer, especially as the puppet master, stated that the puppet master or individual has the right to have authority in making characters, but must be adjusted to the character of the puppet characters (interview on June 13, 2018 at 16.00). When the form of characterization is known to the general public, it will be easily recognized, therefore, without using a substitute puppet it will be ambiguous. Another opinion expressed by Purbo Asmoro (interview on November 8, 2018, 15:00), emphasizing in its *pakeliran* when using a replacement puppet characters, then the value is valid. The village puppet masters in the past, for example, only had one or two Arjuna figure. Another example is when the Lesmana figure does not exist, then it can be replaced by a Permadi figure (young Arjuna). Basically, the influence of *wanda* was born in the palace environment.

Blacius Subono (interview dated on October 22, 2018 at 12:15) adds that actually Bambang Suwarno's works had a certain type and need a mature concept. In making puppets, Bambang Suwarno made careful consideration and thought. In addition, Bambang Suwarno's puppet works are based on plays that will be staged, even when other puppet masters ask for puppet assistance, Bambang Suwarno is reluctant to make puppet works. Examples of the narrative work of shadow puppet created by Bambang Suwarno is *Murwakala* performance, Blacius Subono performance and *Kalabendu*, and Blacius Subono performance in Central Java Cultural Park (TBJT) Surakarta (interview with Blacius Subono, dated October 22, 2018 at 12:15). This was supported by Narimo (interview dated on November 30, 2018 at 10.30) with the existence of a puppet creation by Bambang Suwarno who became an intermediary for other puppets, it would give the impression gained in the event or play.

Manteb Soedharsono showed more arguments (interview dated on June 13, 2018 at 16.00), where the addition of the puppet character becomes a separate container in the world of *wayang*, making the puppet show more interesting and reinforces the recognition of *wayang* as a result of Indonesian cultural arts in the eyes of the world. Similarly, Suluh Juni Arsah (interview dated on November 12, 2018 at 14.10) argued that Bambang Suwarno, as an artist departed from tradition, trying to solve and provide solutions to the realization of puppet creations. Suluh further explained that there were still gaps that could still be filled by Bambang Suwarno's works but were not lame with the established puppets. Examples of Bambang Suwarno's works that have been circulating among puppet masters and wayang artisans include *Kayon Klowong* and *Kayon Hakekat*.

The example of Bambang Suwarno in developing artistic puppet to try something new that serves as an intermediary play with each other and is a *Sanggit* requirement. As in the transition of Rama Bargawa, the Rama Bargawa created by Bambang Suwarno was manifested in two versions, namely the young Rama Bargawa when he was still a royal family of Maèspati, and Rama Bargawa

after leaving the kingdom because of the behavior of his mother, Dewi Renuka, who had an affair with Maespati's retainer, Raden Citranggada. The clothing worn by Rama Bargawa in general is a modest clothing, with pants, without bracelets, necklaces, and with loose hair, this is how Bambang Suwarno imagined of the character in developing the character of Rama Bargawa in accordance with the play or events experienced by certain puppet figures. There are many more examples of usage and other interests that could be used by a puppet master to increase the beauty of its *pakeliran*.

Here are some explanations for wayang created by Bambang Suwarno,

1. *Kayon Klowong*

a. Background

The shape of *Kayon Klowong* (figure 1) has the shape of a *kayon* or *gunungan* (like mountain) that is smaller than the size of a *gunungan* in general. The *Kayon Klowong* by Bambang Suwarno have the size of 43.5 cm x 65.5 cm on the outer side. *Kayon Klowong* was created in 1986 to support the Trisno Santoso stage with the play of Rama Bargawa (Kurniawan, 2008: 93). the initial name of *Kayon Klowong* is *Kayon Kabut Sutera Ungu* (interview with Rudy Wiratama, dated on April 15, 2018 at 18.00). *Kayon Klowong* form has been widely spread among the puppet masters.



Figure 1. The *Kayon Klowong* made in 1986 with the outer side 43.5 cm x 65 cm, collected by Bambang Suwarno. (Source: Bagaskoro Ardhi, 2019)

b. Description of the Work

The contour on the right and left side of the *Kayon Klowong* occurs because the body is formed of a dragon and vines as *isen-isen* to the top of *Kayon*. The bottom impressed with the dragon ornaments. The embodiment of the dragons ornament seems the same between the right and left sides facing each other with the mouth open with fangs and blazing eyes. In the middle of the dragon and the bottom of the *palemahan* there is a lotus flower ornament, and on top of the lotus flower ornament there is a trident ornament. The top is decorated by fauna ornaments in the form of butterflies and birds.

The *Sunggingan* is dominant with golden purple color. The shape of the *cempurit* is split into two, and it twists in the direction of the *kayon* following the dragon's body (Budiyatmi, 2004: 83). There is a hole in the structure of the apex and body structure (*Java: genukan*). The form of utilization of chisel elements carved through to the rear, the utilization of *sungging* adjust the motif on its *Kayon klowong*. The edge of the hole in the puddle merges like a cloud.

The use of *Kayon Klowong* in The Banjaran Prabu Airlangga play by Bambang Suwarno at the Surakarta City Hall is to show the focus on the marriage of the figures of Airlangga and Retna Galuh (see figure 2).

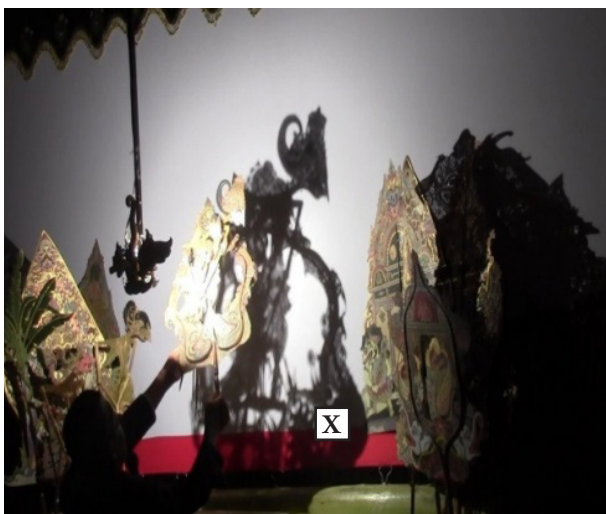


Figure 2. *Kayon Klowong* (X) to show the focus of the wedding of Airlangga and Retna Galuh figures in Surakarta City Hall on January 25th, 2019. (Source: Bagaskoro Ardhi, 2019)

2. *Kayon Hakekat*

a. Background

Figure *Kayon Hakekat* created in 1987 is a creative form of *Kayon* or mountains. *Kayon Hakekat* is smaller than the mountains in general. *Kayon Hakekat* measures the outer edge with 34.5 cm x 58.5 cm. *Kayon Hakekat* is widely spread among the puppet masters.

b. Description of the Work

The shape of *Kayon Hakekat* (figure 3) is a development of *Kayon* or *gunungan* in general. *Kayon Hakekat* describes the life of harmony among religions, which share a single mound. The diversity of religions includes Islam, Christianity, Catholicism, Hinduism, and Buddhism.

The contours on the part formed in a straightforward manner without the edge of the *gunungan*. A hole is made in the center part intentionally to add to the aesthetic shape of the *kayon*. The elements at the bottom of the *gunungan* are formed from water stylation which forms like a cloud. At the bottom there is a snake that is spiraling with the head facing the upper right, while the tail is facing the lower left. On the left and right of the snake there are two winged humans. On top of the spiral-shaped snake ornament is a stylized ornament resembling a stupa that connects the bottom and the



Figure 3. *Kayon Hakekat* created in 1987 with the outer side sized on 34cm x 58.5cm, collection of Bambang Suwarno. (Source: Bagaskoro Ardhi, 2019)

middle. The right and left sides of the stupa ornament have the impression that there are wings stretch outwards. *Tuwung* or trophy of offerings (place of the water cup) is located in the middle of the hole that has been perforated (Budiyatmi, 2004: 77).

The middle of the *tuwung* is connected by *Banaspati* who sticks out his tongue forming a cross element connected with the tip of the *tuwung* in the form of a crescent arrow (*Pasopati*) on the right side and a three-pointed arrow (*trident*) on the left side. On the left and right sides of the *tuwung* there are two sheep ornaments that swoop down to the end of the stupa. Various flora ornaments became the background of sheep ornaments. At the top there is a six-branched tree, each with three on the right and three on the left part, which is decorated with the carving and ornamentation of leaves. Fauna ornaments found in the leaves include two birds, two caterpillars, and two butterflies. There is also an eagle ornament on the left and right of *Kayon Hakekat* with *utah-utahan segara Muncar*. At the top of the mountain there are flowers that bloom with the flower buds facing up.

Kayon Hakekat is used to support *pakeliran padat lakon Dewa Ruci* and *ciptoning* by Bambang Suwarno in 1987 (Didik Kurniawan, 2008: 95). The *Kayon Hakekat* on the play of *Srikandi Maguru Manah* on April 19th, 2019 on Jalan Sungai Musi number 34 Sangkrah, Pasar Kliwon, Surakarta showed a

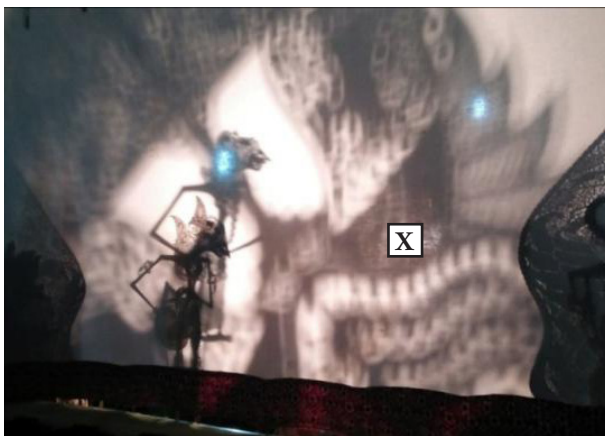


Figure 4. *Kayon Hakekat* (X) to show the focus of King Jungkung Mardeya imagining Srikandi. (Source: Bagaskoro Ardhi, 2019)

focus on Prabu Jungkung Mardeya imagining Srikandi (figure 4).

3. Kunthi Wanda Nggarbini

a. Background

The procurement of these puppet figures is to support the *pakeliran padat* in *Kunthi Pilih* play. *Kunthi wanda nggarbini* can be interpreted as a figure of Kunthi who is pregnant (Didik Kurniawan, 2008: 99).

b. Description of the Work

The figure of *Kunthi wanda nggarbini* (figure 5) was made in 1986. The puppet figure creation of Kunthi used the basic of *putren luruh*, nose of *wali miring*, eyes of *gabahan*, the mouth is closed with *lambe kinangan* with *keketan*. Earring uses *slobog*, *sumping* (earlobe ornament) uses *sumping waderan* with *jamang sada saélér*. Kunthi figure use *ukel sangkon gendhong* extending to the legs and front part of the body. The *kancing gelung* ornares uses *karang melok*.

The neck part uses a *mayat* where the neck is inclined towards the front with 30° angle. The neck part is connected to the *pundhak mlered*. Necklace ornament formed by non penetrated carving. The neck uses the shape of the stomach that seems to fall backwards. The clothing used is in the form of *samparan* that seems slack. The *kemben* (torso wrap) uses *udet sembuliyan landhung* that seems long and the footsteps seem wide. The accessories on the hand only use the *gunung sapikul* ring, while the foot do

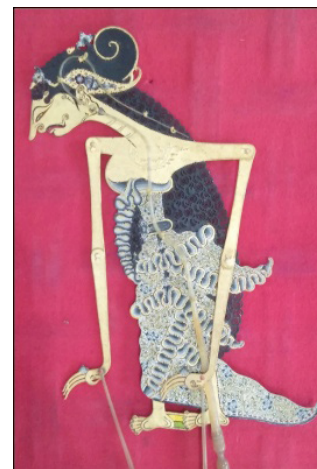


Figure 5. *Kunthi Wanda Nggarbini* made in 1986, by Bambang Suwarno. (Source: Bagaskoro Ardhi, 2019)

not wear anklets. The impression that arises in the part of hair that covers the body seems to have volume that it reflects an enlarged abdomen. The Kunthi of *wanda nggarbini* has a depiction of Kunthi who is pregnant.

Blacius Subono (interview dated on October 22, 2018, at 12:15) revealed that its form was actually like an ordinary princess figure, but was processed by Bambang Suwarno that its form appeared to be someone who is pregnant and had a volume with the support of strands of hair that extend to the body.

Furthermore, Purbo Asmoro (interview dated on June 4, 2018 at 14.00) stated that not only Kunthi, but this new figure can be used as another princess figure who has a whole character with a bowing puppet figure like Sinta, Drupadi, Sembadra, and others.

4. Harya Suman (transition to the original form of Sengkuni)

a. Background

Harya Suman is the young name of Sengkuni. The figure of Harya Suman depicts the figure of a *bambangan lanyap* whose eyes are *gabahan* (aloof). Harya Suman's transition with Sengkuni was manifested by the creation of Bambang Suwarno's puppet with a form like Sengkuni, but it was not bearded and did not use *kethu* (hat).

This figure was made to support the *Gandamana Luweng* performance, after Harya Suman's handsome appearance was

beaten by Gandamana because he manipulated Gandamana. Transition of the figure of Harya Suman's creation to Bambang Suwarno's Sengkuni form was caused by a form that adapts the *Gandamana Luweng* play, where the transition from the Harya Suman form (with a handsome face) to the initial Sengkuni form (see figure 6) that already exists. Therefore, it is necessary to add characters as an intermediary between characters to increase the treasury of the puppet.

b. Description of the Work

The description of Harya Suman transitional forms to the original form of Sengkuni by Bambang Suwarno: nose of *pangotan tunggal*, eyes of *kedondongan* gazed backward, mouth of *gusen tanggung*, *Lambe gubel*, teeth of *gigisan* or *grontolan* with fangs in the corners of the mouth, forehead of *sinom rikma rengon*, earrings of *sekar Sruni*, diadem of *calumpringan*, earlobe ornaments of *sekar kluwih*, diadem strap of *gladren*, double-edged *garudha Mungkur* facing backwards with long *utah-utahan karawistha*, parts of hat with the shape of *irah-irahan pogokan*.

A *mapak*-type neck where the neck is around 45 degrees, haughty shoulder, slouching stomach that is leaning forward, and using *kalung penanggalan* (figure 7). The belt ties of *suwelan* types which is almost used by kings, nobles, and giants (Haryanto, 1991: 111).



Figure 6. The transition from Harya Suman (left) to Sengkuni's initial form (right), Bambang Suwarno's puppet collection. (Source: Bagaskoro Ardhi, 2018)



Figure 7. Adult Sengkuni, Bambang Suwarno collection. (Source: Bagaskoro Ardhi, 2018)

5. *Kayon Sona Srenggala*

a. Background

Gunungan or *Kayon Sona Srenggala* is the main visual domination of buffalo-headed human form driven by dog-headed human. The idea of the creation comes from Mardi Subroto (uncle of Bambang Suwarno), who is a puppet master himself and also a spiritualist. *Kayon Sona Srenggala* is made for the purpose of staging the inaugural stage February 1, 2014 at Pangudi Luhur High School Don Bosco Semarang. The terms *Sona* and *Srenggala* in Javanese *Kawi* are the synonyms/equivalent of the word dog in Javanese (Suparlan, 1988: 266-267).

b. Description of the Work

The shape of *Kayon Sona Srenggala* (figure 8) is described as follows: *Kayon* form use asymmetrical balance, *Kayon* position leans more to one side. The *palemahan* (base) of the *Kayon* connected with *lengkeh*. The base is colored yellow and green and is connected to

the ornate shape of the lotus. At the bottom there is an ornamental form with the shape of *blumbangan* (pond) with two stilation fishes facing to the left. There is an animal-headed human form in the left position, in the form of a bull sitting in cross-legged position, dressed in black, wearing *kace necklace*, wearing a *kawung* type of fabric, buffalo dominance with a transparent form of leather utilization, and a dog-headed human riding a buffalo, dressed in white, wearing *ulur-ulur* necklace shaped like a tie, mouth open, tongue sticking out, dominated with the color of copper red dog.

Gunungan or *Kayon Sona Srenggala* has the form of buffalo-headed human being driven by a dog-headed human. The meaning contained in *Kayon Sona Srenggala* is a clever, cunning, resourceful person who regulates, controls, fools the lazy and stupid people.

Conclusion

The term *wayang* in Malayan is called “bayang-bayang” (shadow). *Wayang* in Javanese means “shadow”. *Wayang* also have a role as a “living encyclopedias”. *Wayang* has been established by the United Nations through UNESCO on November 7, 2003, as the Masterpiece of the Oral and Heritage of Humanity, because *wayang* is considered to have high values for human civilization. Bambang Suwarno is a puppet master figure and plays the role as a puppetry teacher. Bambang Suwarno also played a role in developing *pakeliran padat*. His creative works are shown in a variety of puppet works, from the threshold condition, chaos, and trying something that does not yet exist from various types of puppet characters. Recognition and response of the various puppet masters of the creative work of Bambang Suwarno show that he has the creativity in his work, concepts, and supporting performances of *pakeliran*. *Wayang* is expected to be increasingly beautiful in appearance, be a liaison between the characters in the play, meet the *garap Sanggit pakeliran* (the grand performance), increase the treasury of the puppet characters, and strengthen the recognition of *wayang* in the eyes of the world.



Figure 8. *Kayon Sona Srenggala*, Bambang Suwarno collection.
(Source: Bagaskoro Ardhi, 2018)

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Informants

- Bambang Suwarno (68 years old). An artist and Puppetry teacher, lives in Surakarta, Central Java (key speaker).
- Blacius Subono (65 years old). An artist, puppet master, and gamelan composer, lives in Surakarta, Central Java.
- Manteb Soedharsono (71 years old). A puppet master, Plenary lecturer, and a master of puppetry in Indonesian Institute of the Arts Surakarta, lives in Karanganyar, Central Java.
- Narimo (54 years old). A mask artist, student of Bambang Suwarno, lives in Sukoharjo, Central Java.
- Purbo Asmoro (57 years old). A puppet master and a lecturer in the Department of Puppetry in Indonesian Institute of the Arts Surakarta, lives in Surakarta, Central Java.
- Rudy Wiratama (30 years old). A puppet master and a student of Ciptoning Studio run by Bambang Suwarno, lives in Surakarta, Central Java.
- Suluh Juni Arsah (33 years old). A puppet master and a student of Ciptoning Studio run by Bambang Suwarno, lives in Surakarta, Central Java.